

In Fashion's Realm

Special Correspondence of The Star.

NEW YORK, June 10, 1905.

Perhaps the most interesting of the June wedding gowns was that worn by Miss Helen White Stevens, now Mrs. Gilliat Ghequiere Schroeder. It was made of Canton crepe, exquisitely embroidered, an heirloom in the family, and was worn by the bride's mother, Mrs. Berkeley Mostyn, on the occasion when she was Miss Helen "Charley" Stevens, at her marriage to her first husband, the late Alexander Stevens.

It was trimmed with old lace, the point lace veil, long and narrow, was another heirloom, and the quart train was really a double train of net tucked and trimmed with ribbon. Instead of the customary bouquet or prayer book she carried a beautiful antique carved fan, carried by her great-great-grandmother, Judith Stuyvesant, at her wedding in 1783. The interest of the wedding was added to by the fact that old St. Mark's Church, "in the Bowery," where the marriage was celebrated, was built on ground given by Peter Stuyvesant, an ancestor of the bride, for that purpose, and that from the time its building down to the present day the Stuyvesants and Chanlers have held pews therein. The church stands on a triangle of ground at 21 Avenue and Stuyvesant streets, and is a quaint old edifice with a plot of green and some very old trees about it. The bride's mother was married at St. Mark's Church, and the church more than twenty years ago, and one of the clergymen who assisted at the Schroeder-Stevens wedding also married her mother and father.

The only new thing about the bridal robe was the white tulle used for the sleeves, a bit of white tulle ribbon and a few blossoms fastened to the bridal veil over the collar. The neck and upper part of the bodice was formed of soft, supple folds of white net, and the skirt being narrow but full puffs of white tulle forming sleeves that stood up and out at the shoulders, and terminated at the elbows over the long white gloves. Point lace over net formed the bodice, with a bit of the embroidered Canton crepe, and the trailing skirt was of the heavy crepe beautifully embroidered in small floral designs. The crepe was a soft cream or rather a shade of old ivory from age. It was flounced about the bottom. The long train was round and was formed of two sections, the upper perhaps twenty or twenty-four inches shorter than the lower, both fast alike, and both shaped almost like semi-circles, and each bordered with a deep net flounce touched and trimmed with ribbon. Straps of velvet ribbon crossed from each side of the bodice over the bust line, and were tied in the center in a long or rather wide bow as it lay across on the bodice; the ribbon was a little over an inch in width. Her pompadour, a light brown, was a low one. The point of the veil made a flat decoration and was caught with orange blossoms and trailed down the back; it was a narrow veil, and more like a scarf than a shawl in shape.

The maid of honor was Miss Alexandra H. Stevens, younger sister of the bride, who wore white chiffon tulle trimmed with yellow lace and a large white lace hat with white plumes. The hat of the maid of honor and the fashion of her gown was exactly like those worn by the bridesmaids, the only difference being in coloring. All the attendants carried large, irregular and graceful bouquets of yellow daisies, and each attendant wore a link bracelet set with turquoise, the gift of the bride.

The bridesmaids were Miss Elizabeth Winthrop Stevens, a cousin of the bride;

Miss Molly Cozzins Lefferts, Miss Mary Park of Pittsburgh; Miss Dorothy Pierre-Edwards, Miss Louise Schroeder, a sister of the bridegroom, and Miss Eleanor Swayze. They wore pale-blue chiffon tulle robes combined with yellow lace, and their hats were trimmed with blue plumes and ribbons matching the color of their frocks. These hats had moderately high crowns and wide brims, rolled at the left and set back a trifle from the forehead, enough to show their coiffures. Puffs of blue went around the crown and tiny bows of blue showed at the left back, while a single wide, and a coat pale-blue ostrich plume started from the crown, near the front, and crossed over to the brim, where it curved down to the left ear. Each gown had a yoke of yellow Lietre lace, with black to match, or rather a removable guimpe, and the tops of the silk bodices were finished with turned-down points of the blue silk caught with cabochon-like roses or whorls of blue silk ribbon. The bodices bloused a little and showed panel effects, the panels being of Lietre lace. The overlapping silk edges being finished with narrow bouillonnes or puffs of the silk—these not being over an inch and an eighth in width. The skirts also showed panel effects, as though they were extensions of the waist panels, down each side of the front and back, and the rather large, but delicately formed in reality of four immense battlements bordered all around with the bouillonnes and, apparently, hanging loose over the yellow lace panels.

Mrs. Berkeley Mostyn, mother of the bride, was in a princess effect gown, in white applique lace over chiffon and silk, a foundation flounce of chiffon, showing narrow tucks, finishing the foundation slip. The house had elbow sleeves and a high collar, and the rather large, but delicately outlined applique had glimmering crystal beads of the long variety outlining a portion of their designs. Her rather small hat, the robe was a trailing one and tight fitting.

Mrs. Leonard Stevens, an aunt of the bride—one might say a double aunt, as the bride's mother and aunt married brothers—was also all in white, but her gown was a coat of Point de Venise over dotted net, the net forming the long skirt and having flat puffs and narrow ruffles at the bottom, the coat coming to within eight inches of her lower edge. The skirt was also finished with a white silk girde, above which the coat body fitted the least bit. The sleeves ended slightly below the elbows over net undersleeves, and her plumed white hat was more irregular in shape and also had its plumes more irregularly arranged than that of the bride's mother. Mrs. Gilliat Schroeder, mother of the bridegroom, and who was Miss Louise Ricketts Lawrence of the old Long Island families of Ricketts and Lawrence, was in a handsome robe of different shades of mauve gauze and chiffon over mauve silk. The silk formed the foundation slip and plain mauve chiffon formed a plaited panel effect down the front from the lace yoke to the skirt's hem, a mauve silk girde breaking the long lines. The sides and back of the gown were of paler mauve chiffon or gauze, thickly dotted with small dots of deeper mauve. Her toque was also mauve of different shades, and several handsome old heirloom brooches in diamonds adorned the bodice.

Mrs. Henry Meyer Johnson at this wedding was also in mauve, the material being heavily knotted pongee, a short waist and skirt and Eton coat. The skirt was laid in narrow, graduated box plaits, joined from the waist line at the knees, the back of the gown were of paler mauve silk floss; where the cross-stitches—closely resembling feather stitching—stopped, the plaits were released. At their tops the plaits

were not over an inch and an eighth wide, and where it stopped they were perhaps two inches. The Eton coat was laid in inch-wide box plaits, joined from top to bottom with the cross-stitching, and so were the sleeves, which ended below the elbows in modified kimono shape. In the center back the coat was a little longer, and was caught in to the figure—apparently fastened to an invisible belt—and held in place by two large gold cabochons at each side, one above the other, this caught-in section being about eight inches wide, but nowhere was the skirt short enough to reveal an under belt. Her toque of mauve straw was a small one, and several stiff feathers in shaded mauve were fastened at the left front and rose quite high above the crown.

Mrs. Rosalie Gardner Jones wore a heliotrope cloth costume and a white under-bodice with narrow insertions of fine lace. The skirt was walking length and was laid in plaits that were shallow and were stitching very near their edges and pressed in smoothly from the point at which the stitching stopped—just above the knees—to the hem. The Eton coat had kimono sleeves ending a little below the elbow over a corded-plaited undersleeves of the cloth. The upper sleeves were open up the back or rather at the top and outside of the arm and bordered with white silk braid, the sleeves being fastened to the foundation and producing a panel effect. The silk braid also extended up over the shoulders, crossing in forked effect at the top of the sleeves and going up each side of the line where the shoulder seam usually is, giving the effect of an inserted piece at that point. The braid extended around the neck, down the front and around the bottom, and a line of gold also showed in places at the top of the collar, rolled at one side and set forward a little over her forehead, was trimmed with shaded roses.

Mrs. Oliver Livingston Jones was in a round skirt, very simply made, and a bodice also fitted by plaits that were pressed in smoothly as those of the skirt. This costume had a hand-embroidered linen mull stock and bretelles, and her small black hat was trimmed with white roses that were almost camellias, and these were spotted pale rose at different places. The hat was small and much rolled at the left and back.

Miss Jeanne Reid at a luncheon just before her departure for England with her father, our new ambassador to the court of St. James, wore a delightfully simple and girlish frock of pale pink mull, hand embroidered in the most delicate patterns in white and having hemstitched hems. It was topped by a pure white turban, having a cluster of small pink feathers at the left side. The skirt was walking length, with a bat-winged blue satin bow as a finish to the front of the stock. A blue crinoline hat to go with it has a fold of blue ribbon around the crown, a smart bow at the right, and is rolled in somewhat exaggerated fashion at the left, where a bow of blue conceals the end of a long and stiff black wing that soars far out beyond and above the turned-up brim. Long black suede gloves and a black coque scarf accompany this toilette. The edges of the collar and other smooth sections are finished with a line of blue soutache braid. There is also to go with this a draped cape of the cloth, and this comes well below the waist line in the center front and back, but is raised on the shoulders, and so plaited as to fall in sleeve effects to the wrists. It has a collar of white satin striped with black braid, and the cape is lined with white satin.

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same width and slightly narrowed at the waist line, being primarily seven or eight inches at the bottom. The bodice showed a panel or vest effect in the front of linen lace from stock to bust line, from which point the lace hung loose in a deep V to the waist line.

One of the smartest and perkiest of the cloth models for carriage wear on cool days will be worn by one of the recent brides, and it is to be hoped she won't finish it abroad, where she is. It is one of the new blues in chiffon broadcloth. The skirt touches all around, and an odd, curious effect is produced at the hip line by the material at the sides being raised in tiny, irregular folds—not lengthwise, but around the figure. These are, of course, securely fastened to a firm under section, fitted smoothly to the figure, and they end in the back under a triple boxplait, eight inches wide, of the material. They also begin each side of the front under a long row of blue crocheted cabochons, set closely together and beginning twelve inches below the waist line. These cabochons or buttons, are eight inches apart, and at the bottom of each row the material is so cut and draped as to form a scant boxplait. The fitting little coat is a bolero of the cloth, ending some seven inches above the waist line over a folded girde of liberty satin of slightly deeper coloring. The back is formed of one piece, and is perfectly plain. A bias fold of the cloth is set on to the rounded-out top of the jacket to form a collar, and while this fits smoothly around the back and over the shoulders it begins to fall in fold effects above the bust line, and at the bust line it crosses in sharp V, with a turquoise, rhinestone and silver clasp to permit it to be worn, so that the cloth is also set on the center front of the satin girde, the point ending an inch above the waist line—the girde itself extending three inches below the waist line in a deep point at the front—and this cloth point was also caught with a turquoise cabochon.

The crossing ends of the collar conceal the top of this V. In the opening above the crossing collar—the upper part being cut away to permit it to be worn, so that the eight inches wide, of white satin striped with fancy black silk braid. The braid is put on to form a succession of V's, the white showing in strips between and being a bit narrower than the braid. This vest had a little inch-wide turned-over collar to match, with the stripes running in the opposite direction. The sleeves are wide puffs, plaited in at the tops, standing out two inches above the elbows, and having wide turned-back cuffs of the cloth with scalloped edges. From under these sleeves extend almost straight sections of the cloth that are slashed up every two inches, each having a cabochon at the outside. These slashed sections extend to the elbow. The underbodice has Valenciennes lace ruffles to the sleeves that show below the elbows, and a Valenciennes yoke and stock, with a bat-winged blue satin bow as a finish to the front of the stock. A blue crinoline hat to go with it has a fold of blue ribbon around the crown, a smart bow at the right, and is rolled in somewhat exaggerated fashion at the left, where a bow of blue conceals the end of a long and stiff black wing that soars far out beyond and above the turned-up brim. Long black suede gloves and a black coque scarf accompany this toilette. The edges of the collar and other smooth sections are finished with a line of blue soutache braid. There is also to go with this a draped cape of the cloth, and this comes well below the waist line in the center front and back, but is raised on the shoulders, and so plaited as to fall in sleeve effects to the wrists. It has a collar of white satin striped with black braid, and the cape is lined with white satin.

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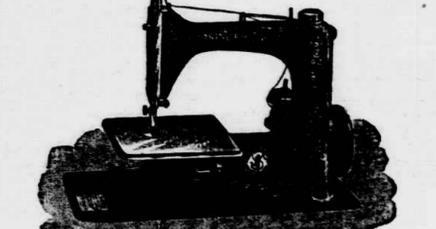
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June brides. It is pale yellow as to background, or it might be better to say that by artificial light it is a pale yellow, for the daylight shows it more of a canary color. Over this yellow background are scattered the tints of deep red roses, in different shapes and sizes; these buds vary from tight buds to almost full-blown roses, and some of them have corresponding tiny leaves in darker red, verging on brown. The skirt is a circular affair, skin-tight at the waistline, and to the edge of the hips and from that point forming a full skirt that gives a voluminous sweep at the bottom.

The skirt is a round one, just escaping the floor, and about the bottom is a straight ruffle perhaps seven inches wide, cut in points two inches deep by nearly two inches across. This ruffle is gathered quite full, the top forming a quarter-inch edging of the silk. Each edge of the flounce is finished by a half-inch edging of deep yellow lace. The ruffle is draped so as to form deep scallops, the points of the scallops being some twenty inches apart. The ruffle forming the lower portion of the scallop comes to within two inches of the edge of the skirt, and the points are some eight inches from the hem. Fitting into these scallops are medallions of yellow chiffon matching the color of the silk, yellow lace, and very dark-red ribbon, the ribbon matching the darkest of the roses. To begin with the center of the medallions, this is an oval of heavy yellow lace, around which is shirred yellow chiffon. The lace center is eight inches long by five across in the center; the shirred chiffon is three inches wide and is shirred twice at each edge, the top and bottom edges being set a ruffle of filmy yellow lace, invisibly caught to the silk foundation, and between this lace and the chiffon an inch-wide box plaiting crosses at the top of each medallion and runs up the skirt for three inches, and each smooth section is finished with a line of blue soutache braid.

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of three inches by hand in four-leaved clover designs mingled with fine grasses and vines. The top opens in Vs in both the front and the back, and where the two sections are joined in the back a chon of rose-colored liberty ribbon, with two long ends six inches wide and a yard long, is affixed. Starting from this chon is a large pointed collar of Valenciennes that goes over the shoulders and tapers down to a sharp point on each side of the center front, where the jacket fronts meet, and here a double bow of ribbon is fastened. A jabot of accordion-plaited Valenciennes attached at the top to a band of the embroidery is inserted under this bow. The bow is at the bust line and the jabot extends some four inches above it, being fastened at each side under the lace collar and fronts, and below the bow the jabot extends to the waist line, where it forms a point. From this bow also six-inch strips of the liberty ribbon laid in careless plaits slant down under the bust and are carried up and across the under-arm seams to the chon at the bust. These ribbons are tacked to the mull, and under the mull is a fold of white silk as a foundation for the embroidery. The ribbons shapes the garment slightly to the figure.

The elbow sleeves are entirely Valenciennes, the puffed tops being of a very wide Valenciennes ribbon, with two long ends which fall two ruffles of the lace, the under one six inches deep and the upper four; a fold of the ribbon with a bow in the center, where it meets each sleeve, is a triple ruffle effect. To wear with this there is a petticoat of white mull tucked lengthwise at the top to a depth of sixteen inches, and a lining of the same material, the bottom bordered and headed with Valenciennes lace, and having two inch-wide interstices of the lace above this ruffle are four insensations of lace varying from an inch and a half to an inch in width, each inserted in ribbon designs, the upper inserted being a large, and the lower a small, with bowknobs, this being of the inch-wide lace. A rose-colored tulle slip is to be worn under it. MARIE WELDON.

IN UNDERSKIRTS.

Lingerie Skirts are More Flimsy Than Ever.

Written for The Star.

While the factory-made skirts improve each year in their cut and fit, the woman who prides herself on her trim figure buys material and has her petticoats made with the same care given to her outer jupe. In fact, the hang of this outer garment depends largely on the fit of the under one, and she is a wise woman who takes this lesson to heart.

For the benefit of home sewers there are a few suggestions of real value:

A circular top with a seam running down the middle of the front shapes itself more snugly about the hips. She who prefers a great deal of fullness at the back has the top of the skirt cut in eight or ten gores, and attaching at the back, the ruffles on each side seam runs through the back flounce and out at the opposite side, doing away with the need of a plackethole and giving a desirable fullness at the curve of the spine.

Ruffles this year extend much higher than heretofore, accordion-plaited flounces reaching above the knees, while muslin ruffles on lingerie skirts are fastened just at the knee by a double bias fold of muslin. On the finer lingerie petticoats this fold is hidden by a Hamburg heading insertion an inch in width, run with washable satin ribbon tied in long loops and ends, back and front on each side.

White petticoats are more sheer than ever before, and quantities of Valenciennes lace trim the ruffles. One fluffy skirt has narrow Valenciennes lace ruffles attached to the bottom of the muslin flounce, with rows after row of the same lace stitched at the foot of each Valenciennes edging, thus effecting a lace will be to eight inches in depth over the muslin hem. Silk pieces in any of the delicate colors can be purchased readily made to fasten under deep lace rills.

Hamburg insertion is applied to elastic gowns lengthwise, separated by wide strips of the material finely tucked, and this in turn is shaped at the waist into a wide scalloped, ruffled, edging then surrounds the entire flounce.

Petticoats of seersucker and zephyr cloth show the daintiest of pink and white, blue and white or lavender and white stripes. A six-inch ruffle finishing the pleated knee flounce is embroidered in English eyelet work and the edging is buttonholed with net, a cerise cotton of the predominating color. Plain, delicately colored wash skirts are embroidered in white or soft-tone and white edgings with colored embroidery are also employed for trimming pale washable skirts.

For mohair petticoats come stunning Scotch plaids, and they give a pretty flare to the skirt if substituted at the foot with four-inch bias ruffles attached to each other or joined by a double fold of the material to make a deep flounce on the snugly fitting top.

Silk skirts are built from very supple changeable taffetas, showing several tones of the same color, or tulle and white tulle sole. Broderie, Angiais in self-tone silk finishes the ruffles of the newest of the silk petticoats.

The new model underskirt of extremely plump broadcloth satin has a ruffle of full accordion-plaited chiffon extending from just below the knee and down to the flounce of white maline applied with Valenciennes medallions, and the effect is charmingly feminine and summery.

Dainty Desserts.

Pineapple Omelet.—Beat three eggs for one minute with one teaspoonful of lemon juice and one heaping teaspoonful of powdered sugar. Put this in a frying pan with a teaspoonful of melted butter. Set on the stove, and as soon as the omelet cooks at the bottom break it a little in different places with a fork to allow the uncooked portions to run down on the pan. When it is still a little liquid put in the middle of the omelet a heaping tablespoonful of fresh or canned pineapple, chopped fine. Fold the omelet, turn out on a hot dish, dust a little powdered sugar over the surface and send to the table as a dessert.

Bavarian Cream With Peaches.—Prepare about two pounds of rich ripe peaches, and one heaping teaspoonful of lemon juice. Squeeze through a colander, add half a box of some good gelatin soaked and boil or heat the mixture through. Remove the seeds and place a circle of cut tumbler of rich cream. Stir occasionally till cold enough, then add one pint of whipped cream and beat. Place a circle of cut peaches around the dish when ready to serve. Any other fruit may be substituted.

Milk Ice Cream.—Rub one cupful of jam or preserves through a sieve and add to this one quart of sweet rich cream. Have already dissolved one ounce of gelatin in a little water and add a quart of a pound of sugar. Stir all well together. Put in a mold and keep in ice until firm.

Fruiting Omelet.—Beat the whites of eight eggs to a froth; stir in gradually one egg of sugar and drop from the side of a teaspoon into a well buttered dripping pan. Bake in a slow oven forty-five minutes. When done mash in the bottom with a spoon before they harden. One teaspoonful is enough for each shell. Fill with ice cream.



Dull Blue Fancy Straw, with shaded blue plumes and ribbon.

White Crinoline Hat, trimmed with pink roses and pink plume.
Red Chip, trimmed with red wings and red velvet.

Toque of fancy brown straw, with brown wings.
White Crinoline and Lace Hat, with gardenias and pale green loops.